SPECIAL REPORT
LATIN AMERICA

CP NEWS

AUTUMN · WINTER 97

Disney Consumer Products

Bo Knows

The CP News Interview

To Our Readers:

This issue of *CP NEWS* is a special one because it's our first since being honored by the International Association of Business Communicators for "overall communication excellence." The IABC is a global network of corporate communications executives, and the judging committee — which comprised judges from across the U.S. — said *CP NEWS* was "entertaining, easy to read and achieved its business goals."

There. We patted ourselves on the back.

Now, we turn to the real judge: you, our reader.

Since debuting in 1988 as a four-page, photocopied newsletter, CP NEWS has made tremendous strides in reflecting the ever-changing (and ever-growing)

businesses that make up Disney Consumer Products. While we continue to set our sights high, our loftiest goal is for your high regard.

If you have any thought — no matter how glowing or negative, trivial or ambitious — about *CP NEWS*, we would like to hear it.

What sorts of articles would you like to see within these pages? Would you like more profiles of your colleagues? Is there a special project in your business that you'd like to see us cover? We are interested in hearing your thoughts! So interested, in fact, that the first 50 responses will receive a fine prize (selected by our thrifty Prize Committee).

Send your comments to the Disney Consumer Products Communications Department at mail code 6656 or via cc:Mail to CP Communications.

We'll be glad you did. And so will you!

Sincerely,

Chuck Champlin
Editor

John Singh
Managing Editor

CPNEWS

Autumn / Winter 1997

Published by and for employees of Disney Consumer Products
Produced by the DCP Communications Department
Phone: (818) 567-5959 • Fax: (818) 566-7835 • Mail Code 6656

Editor: Chuck Champlin
Managing Editor: John Singh
Assistant Editor: Elizabeth Hawkes
Publication Designer: Cathe Jacobi

Contributors: Kristin Bacon, Liane Bonin, Tim Bryant, Darlene Cavalier, John Godfrey, Desiree Marquez, Tara Mello, Dave Smith, Athena Vourvoulias, Liz Wilkins

Photography: Blake Fisher, Tony Overman

On the cover: Bo Boyd celebrates 30 years with Disney Consumer Products. Cover painting by Dick Duerrstein.

CP NEWS is for use by employees of Disney Consumer Products and its affiliated companies worldwide. It is not intended for external use and may not be distributed outside The Walt Disney Company. All contents © Disney

Table of Contents

7

13

14

16

19

30

Mousellaneous 4
News and notes from the world of DCP

FamilyFun/Epcot 10
FamilyFun sponsors 'Kidcot' stations at Epcot

DisneyFest 11
Singapore hosts a celebration of Disney

The Disney Store 12
Disney Mini Bean Bag Plush are a success

Disney's Animal Kingdom 13
DCP helps promote the newest Theme Park

Winnie the Pooh 14
Pooh's success keeps on growing

Cover Story 16

Hyperion Books for Children 19
William Wegman shows off his dogs

Licensed Publishing 20
Golden, Grolier bring Disney books to millions

Special Report: Latin America 22
The Latin flair is evident at DCPLA

Disneyana 26
Disney businesses and fans gather in Florida

Hyperion 28
Richard Carlson doesn't sweat ... or worry

Profile 29
Songster Richard Sherman sings a happy tune

DC People 30
Philo Barnhart, Elcan Diesendruck, and Robin Waldman

Photos by Gary Krueger

BIG DAY FOR THE BIG CHEESE

Mickey For Kids throws a birthday party at Disneyland

Mickey Mouse had a big smile on his face when he appeared in front of some 1,500 people as Disneyland Park opened on Nov. 18. Of course, Mickey always has a smile at Disneyland — but on this day, he had even more reason to be beaming.

It was Mickey's 69th birthday, and Disney Licensing's Mickey For Kids brand celebrated by throwing a surprise party, with help from Minnie, Goofy, Pluto, Donald Duck and Daisy.

The celebration included a gigantic birthday card signed by young Disneyland guests, along with the requisite party hats and confetti. "It was a smashing success," said Keith McNichols, marketing manager.

The party had two additional guests of honor, in addition to MM himself. Justin Cooper, 6, of Chico, Calif., and 5-year-old Kendell Michelle Snow of Phoenix, Arizona, were the winners of a Mickey For Kids contest conducted through Sears and *Parents* magazine. Justin and Kendell *(left)* created birthday cards for Mickey that a team of judges selected as the best of the thousands of entries received. In addition to family vacations to Disneyland, they also received huge boxes filled with presents from Mickey For Kids.

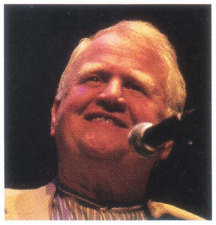
Kendell and Justin may have gotten the presents, but that didn't put a damper on Mickey's enthusiasm. "Oh, boy," he squealed, "this has been the best birthday ever!"

—John Singh

Fantastic Fashions

Models show off the winning ensembles in Japan's "Disney Fashion Design Contest." Original design submissions of the street-savvy, youthful clothing are featured on this issue's Back Page.

Irish Settlers



The turbulent and fascinating history of the Irish in America is the focus of Hyperion's appropriately titled *The Irish In America*, a richly illustrated companion book to the six-hour documentary *The Irish in America: Long Journey Home*, which airs Jan. 26 to 28 on PBS. Actor-writer Malachy McCourt *(above)* read from the book during a special event in October at New York's infamous Tammany Hall, now the Union Square Theater. Hyperion will also publish McCourt's memoirs in the spring.

The Summit Grows Up

The 1998 Children's Summit contest is offering children around the world a chance to go to Disneyland Paris by doing their best thinking on the theme "Growing Up." The Summit contest wants to know how children can help both themselves and the planet evolve.

Sponsored by Disney Magazines in Europe and UNESCO, the Children's Summit will host kids from 60 countries in May.

In the U.S., *Disney Adventures* is leading the charge by asking young readers to create a poster advertising a meaningful community project. Similar contests are being sponsored around the world. While Disney employees and their children aren't eligible to enter the contest, this is the perfect time to tell your neighborhood children and your friends about the Children's Summit.

For more information or to receive an entry form, call (800) 728-0430 in the U.S., or contact your local publishing coordinator.

TRAINING With Herc

Using his mythical muscles to pull a train, Hercules appeared at the Marne-la-Vallée-Chessy train station outside of Paris this fall to launch "Mega Tour '97," a traveling exhibit of Hercules entertainment, memorabilia and products. The train departed from Paris for its 53-city tour on Sept. 27, with visits scheduled to Denmark, Norway, France, Switzerland, Austria, Germany, Belgium, Holland and Italy. Some 5,000 guests each day were expected to tour the train carriages.

Photos courtesy DCP EME&A

Number, Please

35

The Walt Disney Company's rank on 1997's Fortune 500 list.

Dear Professor Know-It-All,

I loved to watch The Mickey Mouse Club *on TV (in reruns, of course), and I remember that each day had a theme. One day was "Guest Star Day," another day was "Talent Round-Up Day," etc. But I can't remember which was which. Can you?*

What do you think, that I call myself Professor Know-It-All, but I don't know it all? *Ach!* I am hurt by your accusation. Of course I can remember!

On the original *Mickey Mouse Club*, Monday was "Fun With Music Day," Tuesday was "Guest Star Day," Wednesday was "Anything Can Happen Day" (maybe next Wednesday you'll become more polite?), Thursday was "Circus Day" and Friday was "Talent Round-Up Day."

But wait! This duck ain't finished so fast! When *The New Mickey Mouse Club* aired in 1977 to 1978, there weren't only 12 new happy Mouseketeers (all wearing bright neon colors) ... there were also new days! In the disco-loving '70s, Monday was "Who, What, Why, Where, When and How Day," Tuesday was "Let's Go Day," Wednesday was "Surprise Day," Thursday was "Discovery Day" and Friday was "Showtime Day." And you thought I couldn't remember. Ha!

Dear Professor Know-It-All,

Settle a bet for me. I say Jodie Foster starred in a lot of Disney films when she was younger, but a friend of mine says I'm crazy. Who's right?

Your friend, of course! You've got to be crazy in the head to have forgotten that Oscar-winning actress Jodie Foster starred in four theatrical films from Walt Disney Productions. Her first Disney role (and in fact her very first movie ever) was as Samantha in *Napoleon and Samantha* (1972), which also starred another Oscar-winner, Michael Douglas.

The very next year, she appeared in *One Little Indian*, with James Garner. In 1976, the lovely and talented Ms. Foster showed off her acting abilities by playing a 13-year-old girl who switches bodies with her mother in *Freaky Friday*. And in 1978, she graced the screen with Helen Hayes in *Candleshoe*.

Oh, how I hope her Disney days aren't over! My little duck heart is aflutter.

Prof. Know-It-All

From the Archives

By Dave Smith

Little Golden Books, known the world over by their "golden spine," began in 1942 and soon became vastly popular. Because of large printing volumes, they could be sold for 25 cents, affordable for millions of eager young readers.

Disney titles were not among the first Little Golden Books, but two years after the series began, two Disney titles were published — *Through the Picture Frame* and *The Cold-Blooded Penguin*.

Three years passed before the next Disney title: *Dumbo*. It was followed in the next three years by books based on other classic Disney animated tales. Each of the books has gone through a number of printings and occasional cover redesigns —and some of the titles are still in print today. As early as 1949, 1,450,000 copies of *Dumbo* had been printed in eight separate printings. *The Three Little Pigs* book sold 1,325,000 copies in its first year, and *Uncle Remus Stories*, *Peter and the Wolf* and *Pinocchio* all topped 1 million copies. The books continued to sell and go through new printings; *Dumbo*, for example, had its 31st printing in 1971, 24 years after it was first published. To date, some 200 Disney titles have become Little Golden Books.

Little Golden Books, with their sturdy, colorful, and imaginative appearance, have stood the test of time, and have become the most successful mass-market children's book series ever produced.

Beauty and the . . . Goo

Two classic Disney characters made a cinematic return this fall, and Disney Consumer Products was there to greet them.

First up: Belle, whose direct-to-video feature *Beauty and the Beast: The Enchanted Christmas* has proved to be a big seller for Buena Vista Home Entertainment. Belle's wintertime tale required a new wardrobe, reflected in the Christmas Belle doll from Mattel *(above, left)*.

The other character comeback was just a glob of tar-like goo the last time we saw him. Uh, her. Er, it. But Flubber has changed a lot since 1961's *The Absent Minded Professor*. Back then, Flubber bounced a lot and made cars fly, but couldn't do much more. (As if that weren't enough.) In 1997's *Flubber*, the professor is still absent-minded, but Flubber sings, makes merry and dances — which is also what Flubber does in the Thinkway Toys version *(above, right)*.

The Lion Sings Tonight

The Lion King: The Broadway Musical has been earning rave reviews on Broadway from critics and audiences. The music from the celebrated show — including such hits as "Circle of Life" and "Hakuna Matata" — is available from Walt Disney Records on both CD and cassette. *The Lion King: Original Broadway Cast Recording* features three new songs by the Oscar-winning duo of Elton John and Tim Rice, as well as the rhythmic African voice of Lebo M.

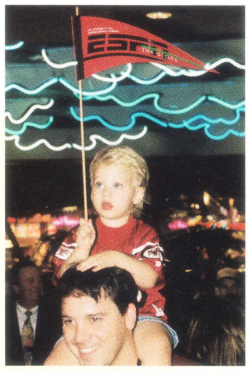
ESPNow Open

The Sept. 16 opening of ESPN-The Store at the Glendale Galleria combined the enthusiasm and energy of sports with the polish of Disney event planning. As emcee of the event, decibel-driven sportscaster Dick Vitale not only introduced Michael Eisner and ESPN/ABC Sports President Steve Bornstein, but helped whip the crowd into a retail-inspired frenzy.

Perched high above hundreds of attendees — including local broadcasters and Disney executives — one young guest had the best seat in the house (1).

Vitale peered into the crowd during the opening comments and announced that he saw a familiar face: star quarterback Joe Montana (2). "Hi Dick!" said Montana, as he steps up to the stage. "Just thought I'd stop by to do a little shopping."

With Vitale goading them on, the original team of Sports Enthusiasts (3-4), as the store employees are known, burst through a paper facade to welcome guests with confetti, applause and — of course — personalized service.



1

2

3

4

Photos courtesy The Disney Store

Porcelain Pooh

The residents of the Hundred Acre Wood make their sculpture debut in a new gift line created by Walt Disney Art Classics.

"Pooh & Friends," a new line of charming porcelain bisque figurines, commemorates everyday special occasions such as birthdays and holidays with three-dimensional storytelling. Each figurine features a bottom stamp with Pooh and Friends logo and a story card. The unique story card elaborates on the simple philosophies of Pooh. Ranging in price from $17.50 to $45, each "hand huggable" figurine is adorned with a 14kt gold-plated pewter charm. The new line premieres in early 1998.

Photo courtesy of Rhonda Brown

Gifts for Abbie

Six-year-old Abbie Brown was diagnosed in July with a rapid-growing, rare cancer, forcing her to endure grueling chemotherapy, hair loss and mouth ulcers. Still, this Columbus, Indiana, resident hasn't lost her hopeful outlook, nor her sense of fun and style.

Abbie recently wrote to the Disney Distribution Center in Indianapolis, wondering if she might have the supremely stylish boots and hat that Cruella De Vil wore in the live-action *101 Dalmatians*. While those one-of-a-kind items weren't available, employees Diane Seidel and Roland Bray gathered up other *101* goodies, such as the collectible Cruella De Vil doll from Mattel and the *101 Dalmatians* Carrying Case and Audio Collection. They presented the gifts to Abbie during a hospital visit.

Writes Abbie's mother, Rhonda: "I would truly like to thank you for all you've done for Abbie. Abbie loves those music tapes and the CD. She listens to them all the time! She also loves the doll." She notes that Abbie has been responding well to treatment.

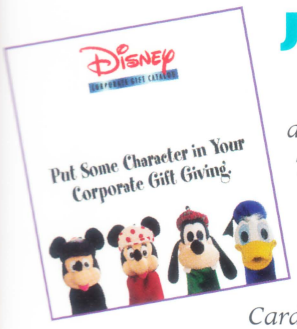
Happy Birthday!

The Walt Disney Collector's Society turns five this spring — with a lot to celebrate. Membership has skyrocketed to 72,000; member benefits have increased from one sculpture in 1993 to five offerings in 1997; and it has become the sixth-largest collector collector's club in the world. The statistics are even more impressive when you consider that the WDCS is not yet international — a fact that will change in 1998.

"Now that the Society is well-established in the U.S., we want to reach out to Disney collectors around the world," says WDCS Director Tere Denison. "We also want to create a more active membership, one that gives members the opportunity to directly influence our products, benefits and special events. Collectors are a very important Disney audience. They cherish the artistry of Disney animation and immerse themselves in our history. We want the Society to be everything they want it to be."

Signed by Scarfe

Noted illustrator Gerald Scarfe paid a visit to Walt Disney Art Classics headquarters in Burbank in October to sign limited-edition lithographs of his inspirational drawings for *Hercules*. Scarfe, whose popularity in England is so great that his work is shown in art museums, affixed his signature to his wild stylings of such characters as Herc, Megara and Hades.



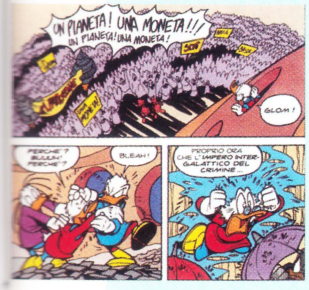
Just the E-Ticket

Shopping for someone who has it all? The Disney Credit Card and The Disney Catalog have a few items up their sleeve to help.

The new Disney Corporate Gift Catalog, from The Disney Credit Card, puts a little "character" into the huge business of corporate gift-giving and business incentives. The catalog offers picture frames, watches, pens and other business-appropriate gifts.

Gift-givers with deep pockets should consider the new selection of "E-Ticket" packages offered by The Disney Catalog. The grandaddy of all the packages is "The Disneyland E-Ticket Party" which opens the park and all of its attractions to 7,000 guests for a private celebration. Cost for the lucky host: $255,000. Other packages, such as "The Anaheim Angels Fantasy Vacation," start at a mere $20,000.

QUACK FINANCIER



Europe has a problem: how to excite people about the impending switch to a single currency, the Euro. In Italy, the Finance Ministry cleverly sought advice from an expert the people will heed — none other than the infinitely wealthy Scrooge McDuck.

In a special comic story in *Topolino* in October, Scrooge and his nephew Donald told about the poor ducks on the mythical planet of Ba-Zar, forced to sort through 937 different currencies — until Scrooge suggests the single-currency solution.

The Finance Ministry paid for the insert and offered a facsimile of the Euro coin in the magazine. The accessible story reaches not only kids but adults as well; 75 percent of *Topolino*'s readers are over 18, which Treasury Minister Carlo Ciampi knew very well. "I, too, read *Topolino*," the minister told the press.

HR AT Work

Here's a simple New Year's resolution from the Human Resources Department that can help you in both your professional and personal life: become a better listener.

"Active listening" — that is, listening for both content and intent — is a skill that is often underutilized but can easily be mastered. "Listening enables you to analyze business and people problems in a way that may seem uncanny to others, but which really result from utilizing a few basic communication tools anyone can learn," says Pat Dobbs, manager of Employee Relations.

What's the secret? Some pointers:

- Focus unconditionally on the speaker.
- Ask open-ended, probing questions.
- Hear the speaker out — don't discount what is being said just because you disagree with the message.
- Make sure you fully understand the person before you respond.
- Be committed to continuous improvement.

By incorporating these skills into your everyday routine you may not only improve your standing in the workplace — you might make new friends as well!

The Human Resources Department offers this quarterly column on employee skill building and workplace trends. If you'd like more information on listening skills or communications, read Successful Managers Handbook *from Personnel Decisions International or* You Just Don't Understand *by Debra Tannen.*

Fun for the FAMILY

Working with *FamilyFun* magazine, Epcot creates new "Fun Stops" for kids

By Liz Wilkins

With its mix of technological edification and cultural exploration, Epcot at the Walt Disney World Resort has attracted a relatively sophisticated, adult audience since it opened in 1982. Children have more often opted for the less-highbrow wonders of The Magic Kingdom and the Disney-MGM Studios.

But Epcot's appeal to kids has been changing lately, thanks to a new "Kidcot Fun Stop" program, presented by Epcot and Disney Publishing's *FamilyFun* magazine. Since the Kidcot Fun Stop stations opened in July, children have been flocking to Epcot's 11 World Showcase pavilions to participate in interactive arts and crafts that help them learn more about the cultural heritage of each site.

Young visitors can build a mini gondola in Italy, paint on an easel in France, try their hand at origami in China, and learn how to write their name in Arabic in Morocco.

As a result of the Kidcot stations, Epcot cast members have noticed a significant increase in the number of children visiting the pavilions, said Chris Evans, Epcot projecct supervisor. "Our guests really enjoy the Fun Stop experience. It teaches children about discovery in a fun new way," he said. "In fact, many guests have come back to Epcot for a second visit during their stay just so their children could visit the remaining pavilions."

The popularity of the new Kidcot Fun Stops can be attributed at least in part to the unparalleled expertise of *FamilyFun* magazine, known for its creative, kid-friendly craft projects. For Epcot, the magazine provides customized craft activities inspired by each country's unique culture, and updates the programming every quarter.

The crafts are fun, easy and inexpensive, and each one can be completed in about 10 minutes. Moreover, children can take their creations home with them as a special memento of their "visit" to that country.

Working with Epcot has been a boon to the magazine, says *FamilyFun* Publisher Glen Rosenbloom. "There is a natural synergy between Epcot and *FamilyFun* because we're both trying to create fun, entertaining experiences for families to enjoy together. With the Fun Stop program, we've enabled Epcot to offer a new dimension of discovery for their guests, while creating an exciting new level of exposure for the magazine." CP

Mexican cast members at Epcot help out young guests paying a visit to the Mexico pavilion's Kidcot Fun Stop station.

Sure, the folks who put Kidcot Fun Stops together think it's great ... but what about guests? They're the ones whose opinions really count. Consider this recent letter to *FamilyFun* magazine:

"I recently returned from a trip to Walt Disney World. I just love the World Showcase at Epcot, but I was a little wary of how a 5-year-old little boy would take to it.

"He did a craft at your Fun Stop table at each pavilion. It was a wonderful introduction to the World Showcase.

"There was something for him to look forward to at each pavilion. I wanted to let you know that it was a very positive and enjoyable part of our visit.

"Also, since I had taken Conor out of school to go on the trip, it was nice to have learned some new things there to tell the teacher upon our return!"

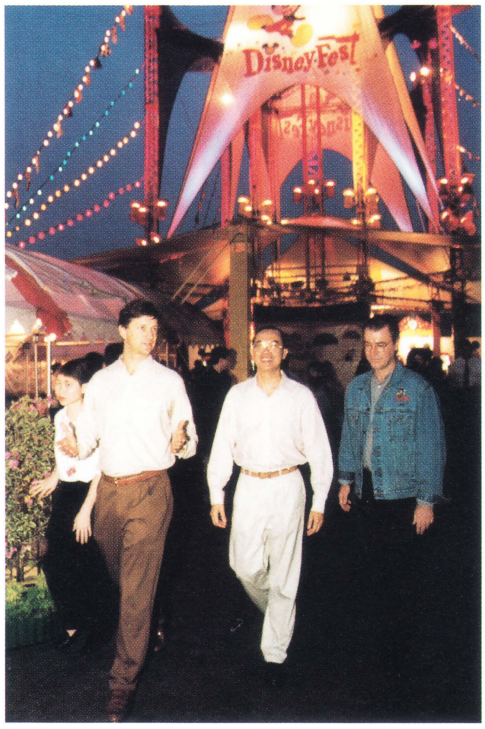
FEST Intentions

Mickey's fans in Singapore are treated to 'DisneyFest'

By Tim Bryant

It took the resources of more than 300 cast members and 1,000 tons of equipment, but a bit of Disney magic has come to Singapore, in a huge undertaking by Disney Entertainment Projects (Asia Pacific) Inc. On Oct. 29, the group launched the Asian tour of a traveling show called "DisneyFest."

As big as a circus (and, organizers promise, twice as fun) DisneyFest brings together five "acts" of entertainment that lasts three hours. "People in the Asia region love our characters and, importantly, our research over the past two years told us they wanted a personal, interactive experience with them. DisneyFest accomplishes that goal," explains Brandt Handley, vice president of Disney Entertainment Projects.



"We decided on Singapore for a variety of reasons, one of which is our strong merchandise businesses here." DisneyFest, Handley says, "exposes our various businesses through an on-site experience and communicates a strong message about the brand 'Disney' to our guests, not unlike the experience they would have in our theme parks."

When guests arrive at DisneyFest, they congregate in "Celebration Square," which sets a festive mood with brightly colored columns, arches and balloons. Cast members greet the audience and usher them into one of two tent-like "superstructures," where the entertainment begins.

Inside the tent is "Mickey's Magical World Tour," an extravagant, hourlong musical production. The show's plot has Mickey creating a flying vessel called "Airship Mickey," in which he flies around the world with his performing friends — Minnie, Goofy, Donald Duck and Pluto. The show also includes characters from *The Little Mermaid, Beauty and the Beast, Aladdin* and *The Lion King*.

After this live stage show, the audience enters "Mickey's World of Fun," an interactive playground where kids of all ages distract themselves with high-tech games, including Sebastian's Soundsation for kids and Buzz Lightyear's Star Command for adults.

In DisneyFest's final stage, guests enter "Mickey's World of Treasures," a shop in which they can purchase keepsakes from the show, as well as toys, books, videos and audio products.

The DisneyFest cast and crew keep a busy schedule, setting up and performing five shows a day for as many as 1,776 guests at a time. When DisneyFest closes in Singapore in 1998, it will hit the road for other Asian cities.

Mickey's airship is scheduled to log a lot of miles, Handley says. "While our dates and locations have yet to be finalized, our plan over the next two years is to go to two or three locations in Taiwan, Hong Kong, Korea and perhaps Japan, outside of Tokyo." CP

Above: Brandt Handley, left, Brig. Gen. George Yeo, and John Feenie, president of The Walt Disney Co. (Asia Pacific), walk under Celebration Tower at DisneyFest.

Below: Handley 'dots the lion' in a traditional ceremony held to open DisneyFest.

Mini Mania

Collectors are going crazy for Disney Mini Bean Bag Plush

By Tara Mello

Small and cuddly, Disney Mini Bean Bag plush toys have been causing a buying frenzy since they were introduced in September at The Disney Store throughout North America.

TDS guests and Disney collectors began buying the Mini Bean Bag Plush this fall at a boggling rate: The Disney Store at the Gwinnet Mall in suburban Atlanta, Georgia sold 11,868 of the colorful characters in a single week.

"Recognizing the popularity of bean bag plush in the marketplace in general, it was logical to create a Disney line of our own," said Gordon Tucker, senior product manager for TDS. "Our plush product line was in need of a small, inexpensively priced product that was appropriate for gift-giving."

Tucker studied the phenomenally popular bean bag plush toys already on the market before setting out to create versions that featured popular Disney characters. The result was an initial test launch of eight characters in 30 stores last June. To set Disney Mini Bean Bag Plush apart from similar toys on the market, they were designed to be one to two inches larger than other plush bean bag toys, and to feature high quality fabric and embroidery.

Just how popular have Disney Mini Bean Bag Plush become? The story of one grandmother who went shopping at The Disney Store in Glendale, Calif., tells the story: She purchased complete sets for each of her three grandchildren. She told the children's mother to put away the toys so the kids wouldn't "ruin" them — and then bought separate pieces for them to play with. Total purchase: nearly $600.

To meet demand for Disney Mini Bean Bag Plush, TDS added seven characters to the line in August. Both Donald Duck and Marie (from *The Aristocats*) sold out within hours of arriving in the stores. And that was still during the test run.

"Once we saw the tremendous results we reacted quickly to put the line in all stores," Tucker said. Manufacturers quickly produced enough products for a full-scale launch — one full month ahead of schedule.

For the holidays, TDS introduced seasonal characters to the line of Disney Mini Bean Bag Plush, including Santa Mickey, Santa Minnie and Reindeer Eeyore. Another addition to the line was Flubber, the first character from a live-action Disney film.

The TDS merchandise team is also developing some items that complement the bean bag plush line, including wall hangers, duffel bags and backpacks all featuring pockets to carry bean bag plush.

By year's end, the line is expected to expand to 41 characters, and more are planned to be introduced in 1998.

But why the sudden success? Disney Mini Bean Bag Plush toys make perfect gifts, Tucker explained. The $6 toys are "the perfect pick-me-up gift. They're great for adults as well as children because they're both cuddly and collectible. We expect they'll be a regular part of our business for many years to come." CP

Above: Gordon Tucker of The Disney Store is product manager for Disney Mini Bean Bag Plush.

Projects throughout Consumer Products
are turning Disney's newest theme park into a

Synergy Kingdom

When Disney's Animal Kingdom opens at the Walt Disney World Resort on April 22, guests will be able to venture into the wilds of Africa, to explore the need for animal conservation, and to take a trip back to the prehistoric era to rescue a dinosaur.

Many of them will have heard about Disney's Animal Kingdom thanks to a focus on the new theme park by many of Disney Consumer Products' businesses.

One of the most visible promotions for DAK will take place at all locations of The Disney Store in North America, where cast members will wear buttons featuring the theme park. Cash-register receipts and digital "scroll messages" will remind guests of the opening, the video wall in each store will showcase segments about Animal Kingdom, and each store window will display DAK's animals — real, imaginary and extinct.

TDS is also teaming up with The Walt Disney World Resort and the Disney Channel for a DAK sweepstakes, with a grand prize of a special DAK safari for the winning family.

"Hundreds of thousands of guests visit The Disney Store every day, allowing us a wonderful opportunity to let them know about this exciting new theme park," said Sondra Haley, vice president, Publicity and Promotions for TDS.

The Disney Catalog will feature DAK on its April cover, and will have on-location photo shoots in the catalog. The Disney Credit Card will even offer a commemorative Disney's Animal Kingdom credit card, beginning in May, which will be allied with the Disney Conservation Fund that is an integral part of DAK.

"This is going to be a really terrific theme park that the guest will really enjoy, so we want to do everything we can to make them aware of it," says Peter Diaz, vice president of The Disney Credit Card.

Walt Disney Art Classics is tying in DAK to its forthcoming limited-edition piece featuring Shere Khan from *The Jungle Book*, and is developing a special sculpture based on DAK's centerpiece, the Tree of Life.

On the publishing side of DCP, Disney Press is publishing four children's books by Jean Craighead George, a Newberry Medal winner, with an animal focus, beginning in May, while the thrilling *Countdown to Extinction* ride is the focus of two books from Disney Press. Hyperion, meanwhile, is readying the 192-page *Natural Wonders*, about the making of DAK; 65,000 copies have been ordered for sale exclusively at the Walt Disney World Resort.

Disney Adventures magazine will sport a DAK cover in its May issue, and *Disney Magazine* is developing a special commemorative issue, in addition to a cover story in its spring magazine.

Disney Licensing is developing retail promotions featuring Disney's Animal Kingdom with national retailers in the U.S., while Walt Disney Records is creating *Animal Songs*, a Sing-Along album featuring jungle animals. Disney Interactive is also catching animal fever, with an update of the *Walt Disney World Explorer* that includes an in-depth, multimedia tour of the largest theme park Disney has ever created. CP

The Tree of Life, *center*, and *Countdown to Extinction*, *right*, are two of the centerpieces of Disney's Animal Kingdom.

A Sweet Hunny Pot

In which writer LIANE BONIN explores the continuing appeal of and optimistic outlook for the world's favorite bear

Feeling a little frustrated with life? Pay a visit to the Hundred Acre Wood — where, according to Disney Licensing's tagline, "It's so much friendlier with Pooh." A lot of consumers agree, judging by the impressive success and continued growth Pooh merchandise has had throughout Disney Consumer Products in the past three years.

A company-wide effort to bring Pooh to every corner of the marketplace has certainly sweetened the pot. Not only can Pooh, Tigger, Piglet and company be found brightening up clocks, sleep wear, bedding and throws, but the cuddly crew has also started parading through an assortment of books, interactive CD-ROM games, home videos, and recordings.

At Walt Disney Records, for instance, Pooh is proving his tuneful potential. "Pooh is just such a classic, well-loved character, it's definitely a long-term franchise," says Ted Kryczko, director of product development. "We're expanding our line with more original song products, and since Pooh is also very popular with the preschool set, we'll have 'My First Sing-Along' products with Pooh characters for the first time this coming year." ("My First Sing-Alongs" featuring Pooh and Tigger will debut in January, while an album of "Tigger Tunes" is due next summer.)

And while Pooh may be considered a literary classic — Disney Press published the picture book *The Many Adventures of Winnie the Pooh: A Classic Disney Treasury* in September — that hasn't stopped the bumbling bear in the red T-shirt from stepping into the computer age.

Disney's Ready for Math With Pooh, *Disney's Ready to Read With Pooh*, and the best-selling *Winnie the Pooh and the Honey Tree* animated storybook are three CD-ROM releases that have met with grand success; *Honey Tree* has remained on the list of top 20 bestselling children's titles since its release in 1995.

"Children have come to know and love the characters, while parents trust the messages that Pooh delivers to kids," explains Deborah Quigley, director of marketing for Disney Interactive. "For us, that makes Pooh and his friends the perfect teachers."

While an abundance of new and unique products have whetted the public's appetite for Pooh, marketing synergy has been instrumental in increasing consumer awareness. Disney Licensing has perhaps become the leader in Pooh marketing, as evidenced by two 1997 programs: the launch of the Pooh Friendship Club, a mail-order program for the 3- to 8-year-old set; and the "Year of Friendship" campaign, which culminated in the Aug. 4 celebration of Friendship Day at the Walt Disney World Resort.

Virtually every branch of the Winnie the Pooh marketing tree contributed to the festivities. Among the efforts, Buena Vista Home Entertainment participated with a screening of *Pooh's Grand Adventure: The Search for Christopher Robin*, while Walt Disney Records helped organize a concert with recording artist (and Buena Vista Television host) Kathie Lee Gifford.

For 1998, Disney Licensing has adopted "Friends Forever With Pooh" as the theme for its yearlong program. Once again, Friendship Day

Above: Deborah Quigley of Disney Interactive has a new best friend in Pooh.

Left: Pooh is a prominent fixture in a recently opened Disney boutique in Munich, Germany.

will be the centerpiece of Pooh activities. "Friendship Day 1998 will be a joint effort between the kids' Pooh brand and the recently introduced adult brand (Pooh for Grown-ups), so it automatically takes on a greater role," says Tamra Seldin, marketing manager for Mickey and Pooh Licensing.

But expanding the reach of Friendship Day is only part of Licensing's plan. The adult brand Seldin mentions is the latest advent of a Pooh brand of products for consumers who "have grown up but not grown old." Since 1988, when a coordinated Pooh program was first launched at DCP, two Pooh brands have been created to expand Pooh's markets.

"Classic Pooh" was introduced in the late 1980s. It's a niche brand that uses artwork inspired by the original E.H. Shepherd illustrations to bring the characters to life on such upscale items as ceramics, throws and collectibles. Pooh for Grown-ups features everything from stylish togs to home furnishings and stationery.

"There was so much adult demand it simply made sense to launch Pooh for Grown-ups this year," explains Nanette Soleimanpour, marketing manager for Mickey and Pooh Licensing. "The theme of friendship resonates regardless of whether you're talking to a 2-year-old or a 30-year-old. The only difference is in the execution."

Pooh seems to be in a lot of places other than the Hundred Acre Wood these days, but there's little worry that the friendliest bear around will become too hot to handle. "Right now everyone's saying Pooh is hot, so we have to be careful in how we manage the brand," acknowledges Seldin. "But just like the theme 'Friends Forever With Pooh,' we want to emphasize that Pooh will be around forever, and we want to make sure the brand is managed carefully so it doesn't peak but instead grows steadily."

If Pooh fans seem permanently stuck on the bear known for his sweet tooth, it comes as no surprise to those who know him best. "Pooh's timeless," Quigley says. "And he makes for one honey of a product." CP

Pooh Goes Global

Winnie the Pooh has won the hearts of Americans. Now he's exploring the rest of the world. And it's this that may be Pooh's grandest adventure.

Among the international Pooh projects:

Walt Disney Records in Canada has developed a version of the "real" Winnie the Pooh story in a Read-Along album format, telling the story of a black bear cub who was adopted by a Canadian regiment during World War I — and who later became the inspiration for A.A. Milne's series of books. Recently released in Canada, the Read-Along album is due in the U.S. in January.

Disney Consumer Products Canada has also celebrated its own Friendship Day event in Winnipeg. Moreover, says Tamra Seldin, marketing manager for Mickey and Pooh Licensing in the U.S., "We're looking at doing something global" for Friendship Day.

DCP Latin America is in the midst of launching a Pooh program, which consumers are embracing. After some discussion, the name "Pooh" was chosen for the marketing program, although the cuddly bear has gone by "Winni Puh" and "Puh" in some markets. The "Pooh" name will lend uniformity throughout the region.

A "Winnie the Pooh" program was unveiled by DCP Europe, Middle East & Africa President Pierre Sissmann during the Disney Cup licensing meeting in July.

Perhaps nowhere, though, is Pooh quite as beloved as in his United Kingdom home. The "real" Hundred Acre Wood is a tourist attraction and the A.A. Milne books are required reading for school-age children. "We are very connected to Pooh," says Lindsay Freeman, U.K. publishing manager. "He is part of who we are, part of our culture. Because of that, we protect him very fiercely ... and he is also an important part of the entire Disney business in the U.K."

Liane Bonin & John Singh

Bo Knows

In July 1997, Barton K. Boyd was promoted to chairman of Disney Consumer Products. On Feb. 14, 1998, he will mark his 30th year with Disney. CP NEWS thought it was high time we sat Bo down for a talk.

Photos by Tony Overman

As the head of DCP since 1984, Bo Boyd has overseen a period of mind-boggling growth — from just $120 million in revenues in 1984, to nearly 30 times that amount of revenue to The Walt Disney Company in 1997.

Under his leadership, Consumer Products has developed The Disney Store, Disney-owned publishing units, an interactive entertainment group and has expanded its international structure from a dozen Disney offices to almost 40 offices on six continents. The division now has license agreements with 4,100 companies that market 300,000 products in 115 countries.

The scope of the business is awesome. And so is the challenge to continue growing: Plans call for the division to double in size by 2003. In July, Anne Osberg was named president of DCP Worldwide, sharing with Boyd the responsibility for growing the entire division.

CP NEWS: *It's been an interesting year at Consumer Products. What do you think of the changes?*

Bo Boyd: We're heading into our 13th year since Michael Eisner joined the company and we've had some incredible advancements over that period of time. It's something everybody can be proud of.

Yet, we're at a point where, in order to get to that next level — which is literally doubling our business over the next $4^1/_2$ years — we have to look at how we can do things better.

We've never had a chairman before. How will your role be different from Anne's?

For now, I will continue to focus on the international side of the business as well as the entire division and will involve Anne in a lot of the important decisions that are taking place around the world. I see it as an evolving partnership. And she's doing an incredible job — really stepping up to the plate on many important issues.

Are you planning to stay with us for a while as chairman?

Of course! I'm still quite young. I absolutely love what I do, and have loved it for a long time. I think that we have a tremendous amount to accomplish and I look forward to being part of that.

You and Anne have also appointed executive task force teams to evaluate our business. What are the task forces doing, and what kind of change might we see in the next year?

In September, 47 of our key executives came together in Pasadena for three incredible days of

open discussion on where the division should be going and how we should get there. I think everybody left feeling extremely excited.

As a result of that offsite, we have now appointed task force teams that will evaluate key issues such as leadership, information technology, our branding strategy, and what we're calling "value capture." These teams will be making recommendations to Anne and me. They're at work now, so all I can say at this point is that I think you'll see some very interesting results over the next several months.

How should employees feel about change?

I think there's always a little apprehension when you hear that there's going to be some change. But in evaluating past changes, I truly believe they have affected employees in a beneficial, not adverse, way. In the 14 years that I've been here, the business has changed, but it's always grown in a very healthy way.

A few years ago, DCP published a "Vision certificate" that stated our division's basic philosophies. Do you expect we will state our Vision differently now?

No. There are core beliefs in that statement that are as true today as they were five years ago. But today, because of our increasingly global reach, and our size, we have to look again at how we can be the very best.

A good example is that we need technical systems that will provide us information quickly. We need an incredible Human Resources function — which we're developing under Eva Sage-Gavin — to create pathways for people to move in the company.

One of the central tenets in the current Vision statement is that we're a very decentralized organization. Yet now we're tackling issues such as our creative work and brand management on a worldwide basis. How do we keep the balance between local strength and a global wisdom?

I think it's very important that we maintain a strong, local pride at the country and regional level, whether it be Asia, Europe, Latin America or the U.S. But there are certain issues and concerns that all of our regions share. One example is Publishing. We need to create material that can be used anyplace in the world, so we have to find ways to better globalize that creative content. In the long run, we're still aiming for a balance between local, regional and global.

Our mandate of growing an average of 20 percent each year puts us at big scale now and even bigger in the future. How will we continue to accomplish long-term growth?

Without question, growth gets more complicated as you get bigger. But we're pretty confident in our future. The international markets, which provide half of our revenue and income, have huge growth potentials. The Disney Stores are still growing. Publishing is still growing, and we just started *ESPN Magazine* and, of course, ESPN-The Store.

Is the 20-percent goal realistic for us today?

I think it's healthy anytime you are forced to look at your business — to really look at it, challenge yourself and see what changes can be made that are advantageous to the business and the employees. To just ignore financial goals and say, "We're not going to make it this year so we'll forget it for now and think about it farther down the road" — that's silly thinking.

What are your thoughts on the balance between the financial and creative?

I have to say that I would sacrifice a little on the financial side before I'd *ever* sacrifice on the

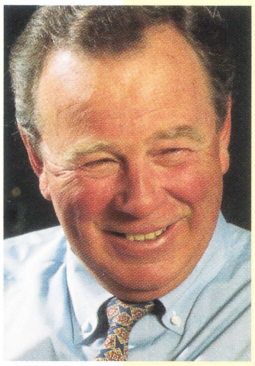
creative side. Without the creative, we aren't going to attain the goals that we set for ourselves at all.

Since The Lion King, *other entertainment companies have been trying to get into the consumer products business in a big way. What makes DCP continue to stand out?*

The top reason is that we have incredible characters. Also, I think it would be very difficult for a company to create the kind of worldwide infrastructure we have today. We have been in Europe and Asia and other parts of the world for over 40 years, thanks to Walt and Roy.

Because of this, Mickey, Donald, Goofy and Minnie and the gang grew up and have been embraced internationally by generations. I think that's what makes the difference.

Do you think it's important that employees achieve a balance between their work and personal life?



Oh absolutely — it's no fun coming to work if your domestic life is not in reasonable shape. So I think it's extremely important you also work hard at being there for your family and friends. In fact, acknowledging the need for our workforce to achieve this balance is a topic that we discussed with our management offsite. It's very important.

In the last 13 years, since you became head of the Consumer Products division, has there been one particular moment that really stands out for you?

I definitely remember when I officially took over Consumer Products, and my initial thought was, "Holy mackerel! Now I've got to make this thing successful!" Another moment was the opening of the first Disney Store in Glendale in 1987 — that was really quite a highlight.

How do you feel about the business today, compared to when you took over in 1984?

I think we're incredibly healthy. I think we have a plan for growth that is achievable and I think that we're not afraid to take on and invest in new ideas. Sure, we face a lot of challenges, but from everything I see, we've got a great future ahead of us. CP

Getting Personal

What are your memories of Disney growing up as a kid?

Two things. One was the Disney Sunday *Wonderful World of Color* show for the family. And the other was that a lot of my friends — it's hard to believe now — all went home to watch the *Mickey Mouse Club* program in the afternoon.

Were you an Annette fan?

Of course. (Laughs.) Who wasn't?

Which Disney character do you most closely identify with?

(Long pause.) Goofy.

Why Goofy?

I just really like him.

And what's your favorite Disney movie?

Hmm. I'd have to go with *The Lion King*. I think that's a fabulous movie.

We've often heard you say that you love your job. What do you love about it?

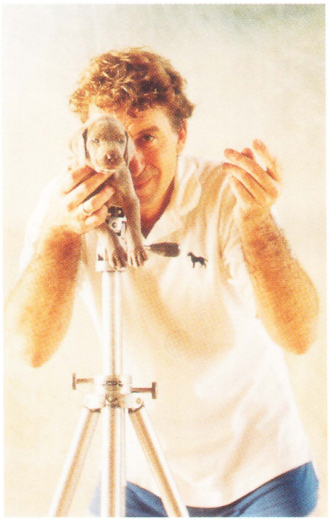
I love the variety of things I'm able to do. I also think that there's no greater excitement than surrounding yourself with the kind of people that we have within this company.

Well, finally, congratulations on your new role as chairman.

Thanks. I just hope that the title of chairman doesn't mean that my hair is going to go gray faster!

Hyperion Books for Children discovers the huge imagination of

A Man and His Dogs



By John Godfrey

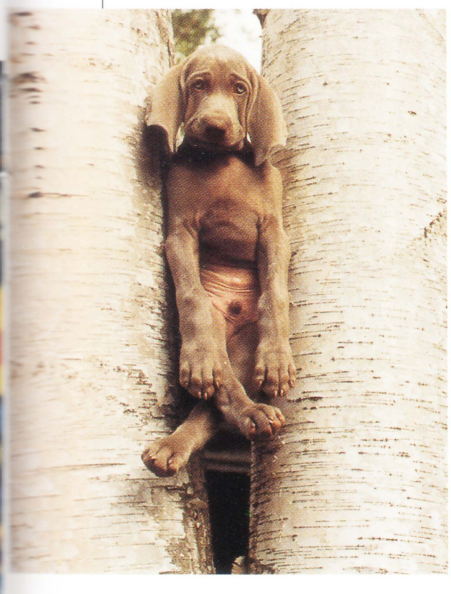
William Wegman didn't set out to become The Weimaraner Guy. Creating children's books was never part of his master plan. Directing videos for Sesame Street wasn't a career goal either. In fact, when Wegman finished art school in 1967, he just wanted to get through the turbulent 1960s.

"Back then my dream was not to be drafted," Wegman recalls with a chuckle. "It was the peak of the Vietnam War and teaching was a deferment so that's what I did. I taught for three years and that bought me some time."

It also bought him a dog, a weimaraner he called Man Ray. The art world would never be the same. "Man Ray would come to the studio with me and he wound up in some of the pictures," explains the 53-year-old Wegman. "Not all of them. Maybe one out of 10 or 20."

But then Wegman realized that the weimaraner had a haunting, human quality. He began to shoot videos and photographs featuring Man Ray behaving like a person, such as drinking milk and learning to spell. The images were intended to be whimsical but they immediately struck a rather different chord.

"The first time I did it, it jarred me," Wegman says. "It creeped me out. But it was so compelling and convincing that I kept at it."



As Wegman began dressing his weimaraners in human costumes, the world began to take notice. Over the years, his photographs have been exhibited in dozens of top-flight museums and galleries; his videos have aired on NBC's *Saturday Night Live* and PBS's *Sesame Street*; and he has published five titles for Hyperion Books for Children. A recent book for HBFC, *William Wegman's Mother Goose*, gives some popular nursery rhymes a decidedly canine spin.

Wegman, who has two children, holds an enviable position in the fine art community. The critics admire his originality; the masses adore his wit; and the preschool set is always eager to meet the guy with the funny-looking dogs.

"Kids aren't as impressed by the process," he says. "Kids never ask, 'How in the world do you get those dogs to pose for you?' That's an adult question." So, then: How in the world do you get those dogs to pose for you?

"Oh, it isn't very difficult for the dogs," he laughs. "The dogs are sitting on stools and if you've ever watched a dog sit, you'll know that it's about the most comfortable position you've ever seen. The dogs just have a ball." While an eight-hour session takes a toll on Wegman and his *homo sapiens* crew, the dogs "get better and better as the day goes on. By the end of the day you get a very relaxed, easygoing look from the dog," he says.

The shoots are intricate and complicated, but Wegman is committed both to the process and to the breed. "The thing that I like about these dogs — other than the fact that they are my dogs and I love them — is their neutrality and ghost-like manner," he says. "They can be anything. They can turn up as farmers in one book and Mother Goose in another. They can be Jack or Jill or Bo Peep." CP

William Wegman's latest book, *Puppies*, is available from Hyperion Books for Children.

William Wegman *(top)* and his camera capture such images as Wedgeman *(left)*, stuck, harmlessly, in a tree.

Best SELLERS

Top licensees help Licensed Publishing put millions of Disney books in readers' hands each year

By Elizabeth Hawkes

With no big-name authors or illustrators, Licensed Publishing may seem like the "quiet" side of the publishing business.

Yet, Disney's Licensed Publishing group manages to dazzle nonetheless, albeit in a different way: by selling millions and millions of books every year, thanks to pacts with more than two dozen licensees.

Two of the key licensees — Golden Books and Grolier — are responsible for a significant portion of Licensed Publishing's activities. Golden Books, for instance, sold 60 million Disney books in the domestic market just last year.

Meanwhile, the "Wonderful World of Reading" series from Grolier is the largest children's book club in the world, with 16 million members. It expects to add 1 million members this year alone.

Licensed Publishing's activities with the two companies illustrate the spine of its success — selling Disney books through a variety of markets beyond the traditional book store.

Little Golden Books

The familiar gold-foil spine of the Little Golden Book can be spotted just about everywhere: chain book stores, mass-market retailers like Target and K mart, grocery stores, drug stores, specialty catalogs, and even school book clubs and fairs.

"Golden Books has an amazing distribution operation," says Jordan Copland, who was director of New Business Development and head of the Licensed Publishing group. (Copland has since become vice president of Group Finance.) "They get more products into kids' hands than any other merchandiser."

From the beginning, Golden — one of Disney's oldest licensees — has based its success on creating "little" books that everybody can afford. In 60 years, the price of a 24-page Little Golden Book has risen only eightfold, from 24 cents in the early 1930s to $1.99 today.

Virginia King, Jordan Copland and Pamela Dixon of Licensed Publishing share a moment of 'time out' to read a Little Golden Book.

The benefits are readily apparent for both Golden and Disney. Licensed Publishing can take advantage of Golden's printing and manufacturing equipment, as well as its low prices and distribution network, while Golden receives access to the world's most familiar cast of characters.

"There's a big difference between printing 35,000 copies and 100,000 copies of a book. Golden can print and sell the larger volume, and in turn pass the savings on to the consumer. It's a terrific way to make Disney books available to everyone," says Virginia King, account manager for Licensed Publishing.

In October, Disney and Golden agreed to continue the partnership, signing a five-year contract — and celebrating 65 years of working together with a signing party in New York City.

Direct to Consumers

Little Golden Books are on store shelves across the country — but that's exactly where you *won't* find a single title from Grolier, which sells its titles directly to consumers. The single most popular age-targeted book club that Grolier offers is Disney's Wonderful World of Reading series, created for 2- to 5-year-old readers.

Grolier builds its huge membership base through a marketing technique that many people might call "junk mail." Dan Cirilli, president of Grolier, prefers to think of direct mail as an "art form" that few other companies understand.

"We have so many years of experience in direct marketing, we're able to make successes where other companies have troubles," says Cirilli.

Pamela Dixon, Licensed Publishing account executive, agrees: "When it comes to selling books by mail, Grolier is one of the top companies."

To make direct-mail marketing cost effective, Grolier has developed a complex database program that efficiently manages current and prospective customer lists, monthly shipping orders and bills. "We've developed an infrastructure that really helps us to bridge the gap to the consumer at home," Cirilli says.

But the key distinction that Grolier holds over other book publishers — and one that is important for Disney, which has been built upon making lifelong bonds with characters and stories — is one that retail sales can't match. "The day the book arrives is an unexpected treat for the children," Copland says. "The delivery of the book to the home makes reading an exciting experience. It's part of the unique psychology of Grolier's success." CP

Dick Snyder, chairman of Golden Books, and Jordan Copland seal a new 5-year contract in New York City.

The Latin Flair

Two years of rethinking the business has re-energized and strengthened DCP Latin America

By John Singh

Illustration: Jaime Rodriguez Photos: Blake Fisher

In the early 1940s, Walt Disney and a group of animators traveled to Latin America for a "goodwill tour" during World War II. Two animated features, *Saludos Amigos* and *The Three Caballeros*, came out of the journey.

But that was just the short-term benefit.

The visit also began a long love affair between Latin America and Disney. More than half a century later, Miami-based Disney Consumer Products Latin America is making sure that, throughout the region, the love affair stays passionate.

"I'm as bullish as I've ever been on Latin America," says DCPLA President Stephen de Kanter, who has led the regional office since it became a Disney business in 1989. (Previously, Consumer Products and other Disney businesses in the region had been operated by a number of marketing licensees under contract with Disney.)

It's not just that Disney characters are continuing to grow in popularity throughout Latin America, de Kanter says — indeed they are. But more importantly to Disney's future in the region, he explains, is the fact that DCPLA has recently undergone a radical rethinking of the way it conducts business.

More than two years of examining just about every business practice has resulted in a regional operating company that de Kanter says is stronger than it has ever been. The 210 employees at the various DCP subsidiaries in Latin America now have "a common view and purpose for our region," de Kanter says. The region's revenue has grown by an average of nearly 40 percent annually since 1989.

"To keep our significant growth going, we need to be focused," he says. "We need to be a lot smarter about how we manage our business, and we need to continue to develop our licensees — not just by the number of licensees, but by the breadth of the product and the strength of their distribution lines."

'Centers of Excellence'

In theory, de Kanter's explanation makes the formula for continued growth seem relatively simple. In practice, the region's employees have discovered that the formula has required sometimes significant shifts in thinking of the way they do business.

At the heart of this re-engineered environment is a DCPLA concept called "centers of excellence." Ask anyone at DCPLA to explain what drives the region's operations, and you're likely to hear those three words. The concept combines human resources and recruitment strategies with overall business objectives. A "center of excellence" is a person, a department or an office that knows its operations and abilities better than anyone else.

The concept was devised because task forces during the two-year re-engineering process identified three primary challenges facing DCPLA, explains Maria Drew, director of Human Resources.

"No. 1, we have to recruit higher-caliber talent," Drew says. "That takes a lot of upfront planning and effort. Second challenge: What should we do with some of the energetic, enthusiastic people we already have who don't really have the right experience? And the third, how do we keep and motivate all of our people, including those who need additional training?" Developing answers to those questions led to the "centers of excellence" concept.

As DCPLA underwent its restructuring, Drew worked with staffers in each of the offices to make sure that the right people were in the right jobs — and then to make sure that they were talking to each other about common issues and strategies.

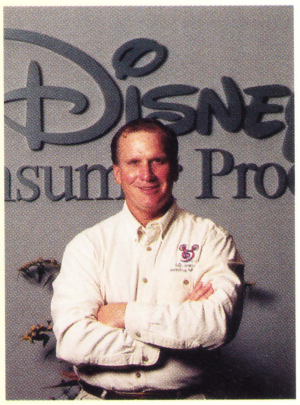
Focus On:
Central America and the Caribbean

Disney and the Caribbean. The combination conjures up images of moonlit bayous and merry pirates. But for DCPLA, the Caribbean means business: 10 people oversee activities in the Central America and Caribbean market.

Since formally establishing a group to manage DCPLA's activities in the market in 1993, merchandise revenues have seen a compounded annual growth rate of 52 percent. "Five years ago, Central America and the Caribbean wasn't even on the map for DCPLA. Today, we're the fourth-largest market, behind Brazil, Mexico and Argentina," says Elizabeth Bohannon, the region's director *(lower right)*.

The business is split about evenly between Central America and the Caribbean — with Puerto Rico accounting for the majority of the business in the latter market. There's also impressive room for growth: on average, 35 percent of the nearly 50 million consumers throughout the market are under 14.

Among the most recent projects is the introduction of Winnie the Pooh, which is doing particularly well in Puerto Rico. The region's key challenge, however, is that Central America and the Caribbean are not wealthy markets. "We need to bring in products that are affordable to consumers here," Bohannon says, "without sacrificing the high quality of Disney."



de Kanter

Different Ideas

"We discovered that each country office was completely different from the other," Drew says. Each of the nine Latin American country offices tended to think of itself as an individual entity. Instead of adopting a "big picture" mentality, the country offices were often working on local promotions, even if they didn't fit into an overall regional strategy.

"Before we went through this realignment, we'd have category management working on projects in the countries, and we'd have the marketing group in Miami — but the countries were going in one direction, and Miami was often going in another," says Ricardo Weisz, vice president of DCPLA's Northern Zone territory. "But now we have adopted these 'networks' — every single group in Miami has a counterpart in the field, and we all understand what the other is doing. We've been able to achieve a level of sophistication in communication and problem solving we never had before."

The "network" concept was the other important idea to come out of the re-engineering: Getting people to talk to each other, across the region and across businesses. Nowhere has the "network" principle been better applied than in the DCPLA's licensing operations.

'One Region' Thinking

Because licensing represents nearly 80 percent of DCPLA's business (with the bulk of the remaining business going to publications), the area received a lot of attention during the region's re-engineering process. The "one region" way of thinking that has become a hallmark of the last two years is proving to be a huge boon to the licensing business, says David Diesendruck, vice president of licensing.

"It's getting easier to exchange licensees and their products across borders," he says. "The region feels like it's getting smaller, and that's one of the benefits — if someone in Brazil is trying to find a licensee who makes socks, it's not a problem anymore. She knows exactly who she can call in another country or at the regional office, something that would have been much more

Focus On: Publications

It's difficult to read stories or comics about the antics of Mickey Mouse and his friends without knowing the characters first — and that's one of the challenges that has long faced Disney publications throughout Latin America, where Mickey wasn't widely known. But that's changing.

In the myriad of countries throughout the region, the publications business has been on an upswing. Mickey and pals are increasingly popular. Although publications represent only a fraction of the overall Disney business in the region, they are a key strategic area.

"Publications keep the standard characters alive in the market, by creating new stories for them, as well as maintaining a classic film library through our backlist of books," says Ana Lucia Garrido, vice president of publications and music for DCPLA.

Jessica Knopf, publications director, adds: "Books are read over and over, so children get that Disney experience time after time."

The region's publications activities are grouped into several key areas: books, comics and magazines, sticker albums, and more recently, newspaper inserts. The *Reportero Disney* supplement was created in July and is beginning to spread througout the region.

A large number of publications are developed in a "neutral" Spanish language that can be used in all countries (they can also be shipped duty-free from one Spanish-speaking country to another), although the large Mexican market creates a signficant number of titles each year for exclusive distribution within Mexico.

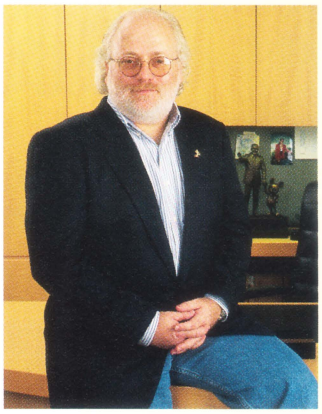
¿Como Se Dice . . . ?

Spanish is a common bond throughout Latin America — except Brazil, where a unique dialect of Portuguese is spoken. Brazil is also DCPLA's largest market. That means publications and products need to be created specifically for the Brazilian market. Other languages found in the region include French, Creole and English.

difficult a few years ago."

Even though this idea of uniting colleagues with common bonds seemed straightforward, it raised some concerns, Weisz says. "Historically, we have been very entrepreneurial in the way we handled our business," he explains. "It has been up to the country managers to decide how to run their business. But in the past few years, that hasn't always resulted in a common vision."

Yet that's exactly what seems to have come out of the business realignment, says Javier Irarrazaval, vice president of the Southern Zone. "We are all well-aligned now," he says. "There's been a huge reduction in politics. The guys in creative aren't fighting with licensing, and the countries aren't fighting with each other or with the regional office. We've all achieved a surprising amount of motivation and a pride in being part of one entire group." CP



Weisz

Focus On:
Licensing

Since 1989, when DCP Latin America was formed, licensing has become DCPLA's biggest business. Today, licensing accounts for more than three-fourths of DCPLA's regional activities. What's driving Disney licensing in Latin America?

One of the key motivators is the newfound maturity and independence that executives in the region say they feel thanks to a two-year rethinking of business strategies (*see main story*).

That feeling of independence — think of a teenager reaching maturity and beginning to assume responsibility — has resulted in a burst of creativity. Programs such as the successful "Back to School" campaign have been coordinated across the region and improved. "It is now a huge retail event," says David Diesendruck, vice president of licensing. "We started this program five years ago, and it's become a major annual licensing program throughout the region."

The realignment that brought regional and country offices closer together has also resulted in the ability to develop and provide strategic direction for multi-country licensees, such as Tupperware, Nestlé, Mattel, Johnson & Johnson, and Colgate. "Our revenues are increasingly coming from those licensees that sell in more than one country," Diesendruck says. "Working with these companies allows us to benefit from world-class product development, features and price competitiveness, given the size of the combined markets."

Throughout the region, Disney concentrates on three primary licensing concerns, he says:

- The consumer, by working with the marketing group to better understand consumer needs and expecations.
- The product, thanks to easing trade agreements between countries, and also "by sharing the best product and licensees and evaluating them with a 'territorial-less' mind."
- Retail presence, "to assure that products are on the shelf." In a region that relies heavily on "hypermarkets," or extra-large mass-market retailers, Diesendruck says the goal is simple: "When you go to a hypermarket in Latin America, you must be able to find a wide assortment of Disney products."

Diesendruck (*right*) reviews licensed products.

Breaking the Mold

Walt Disney Art Classics forges a beneficial partnership with Walt Disney Attractions at the Official Disneyana Convention

LAKE BUENA VISTA, Fla. — More than 200 "convention-ears" from the Official Disneyana Convention gathered at The Magic Kingdom's Main Street U.S.A. on Sept. 4, waiting for a momentous announcement.

The "Mayor of Main Street" and his wife took to the makeshift stage, dressed in their Sunday finest. A 16-piece marching band provided the necessary pomp and circumstance.

The occasion? Walt Disney Art Classics was preparing to announce the "retirement" of the "Symphony Hour" scene, a group of collectible figurines that, after this day, would never be made again.

In the collectible world, such an announcement is the equivalent of a Grateful Dead farewell concert, or the departure of a President from the White House: Something special is going to go away forever. Hence the pageantry and spectacle.

The Sept. 4 announcement coincided with the grand opening of the Main Street Gallery at The Magic Kingdom, an art gallery filled with collectible art and sculptures from Walt Disney Art Classics. Taken together, the two events signified the increasingly important alliance beetween WDAC and Walt Disney Attractions.

"We have been working for a long time on building our synergy efforts," said Joan Ryan, executive vice president of Attractions Merchandise. "What we're doing is proving how well we can capitalize on each others' strengths."

To wit: The Disneyana Convention was originally created by the Attractions Merchandise group. The Convention has always been a sell-out and a favorite event among Disney enthusiasts, but WDAC's involvement has been increasing in recent years. Now, WDAC is a major presence at each Disneyana Convention. Its special programs for convention goers, hosted by WDAC's Tim O'Day, were among the most popular events held at this year's convention.

Consumer Products and Attractions are groups that traditionally haven't worked closely together, but the WDAC/Disneyana connection has been just one project to break that mold and form a successful collaboration. It's a partnership that pleases WDAC Vice President Tom Park.

"Disney is an entertainment company, and collecting is a form of entertainment," Park said, amid a throng of fans at the Walt Disney World Resort. "This is the entertainment capital of the world, and it makes sense to celebrate our connection here."

The affiliation of the two groups has also reaped business rewards. The combination of WDAC art and a gallery setting at The Magic Kingdom resulted in more than $75,000 in sales in less than an hour.

Even more important, Park said, is the feedback from collectors that WDAC receives at Disneyana, the biggest Disney-fan gathering in the world.

"The collectors here tell you exactly what they like and what they don't like," Park said. "That's invaluable, and it gives us a chance to listen to them, because they are the core of our business." CP

The 'Mayor of Main Street' *(top)* and Tom Park *(right, center)* joined Walt Disney World Resort executives and guests to open the Main Street Gallery during the Disneyana Convention.

'They Believe in the Magic'

Disney celebrities are 'awestruck' by fans at the Disneyana Convention

When celebrities meet excited fans, the experience can be disconcerting for both. Not so at the Official Disneyana Convention, where a host of well-known Disney faces (and voices) were on hand — and were thrilled by the chance to meet some of their most ardent admirers.

"I'm awestruck by it," said Mary Costa, the voice of Princess Aurora in *Sleeping Beauty* and now a motivational speaker in Knoxville, Tennessee. "They have made me feel like a princess."

Costa was among the Disney celebrities who patiently sat for autographs and photos at Disney's Contemporary Resort, and eagerly chatted with fans who waited more than an hour for just a few moments of conversation. "This has been a major experience for me," she said. "I'm fascinated by it — just fascinated by it. The people who come here are just wonderful, because they believe in the magic so completely."

The excitement of the fans rubbed off on veteran character actress Pat Carroll *(left)*, who provided the voice of Ursula in *The Little Mermaid*. "These people just sort of bring their own energy with them," she said. "This experience has been extraordinary. Some people were waiting in line for hours, and they never complained. When they got to me, they said, 'Thank you,' which struck me as funny. I just said, 'No, thank *you*,' because they were the ones who made me feel so wonderful. I sure hope I'll get to do this again."

Composer Richard Sherman offered a theory for the zeal of this special breed of Disney fans, many of whom flew cross-country to attend the convention. "I call them the true believers. They really get the message of Disney. What they are trying to do is get a piece of the dream. It's very understandable to me, and very, very touching."

1st person

Kristin Bacon

The Disneyana Convention is always a unique experience — to say the least! Regular ConventionEars include individuals such as "Tattoo Man," who has hundreds of Disney characters tattooed over his entire body, as well as several couples who maintain Disney-decorated Christmas trees year-round in their living rooms ... and bring pictures to prove it. Many of the ConventionEars remain decked out in full Disney attire during their entire visit.

I never cease to be amazed at the length to which some guests will go to add to their collections. When The Walt Disney Company Showcase opens each morning, many guests literally run from booth to booth to snag up all of the free gifts and buttons being handed out. It's humorous to watch, actually!

For all of the "unique" guests who attend, there are just as many who simply love Disney. They attend the Convention to obtain information about the Company's projects, to meet with fellow collectors, and to enjoy being a part of the Disney magic, even if just for a few days. When they visit our booths, they ask questions, share their thoughts, and are genuinely excited to hear what is going on and coming up in the near future.

ConventionEars are great representations of the people we work for — they visit the Theme Parks, they shop in The Disney Store, they buy our products and see the movies Disney creates. These are the guests we should be thinking of, and trying to please, each day.

Kristin Bacon is supervisor of Guest Services at The Disney Store Home Base. This was the fourth year she attended the Official Disneyana Convention.

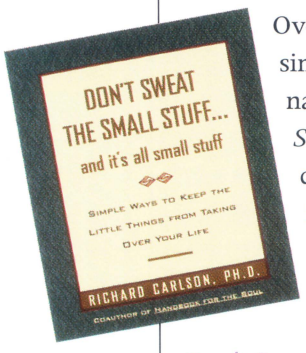
Don't Worry ... *Be Happy*

The author of Hyperion's best-selling self-improvement tomes offers some tips on making the most of life

Two years ago, stress consultant Richard Carlson was stuck in a particularly nasty Bay Area traffic jam. His daughter asked him why all of the horn-honking motorists were so angry and Carlson, 37, didn't have an answer. Since then, the Pleasant Hill, California, resident has been helping millions of readers stay relaxed and focused, most recently with *Don't Sweat the Small Stuff* (*And It's All Small Stuff*) and *Don't Worry, Make Money*, both from Hyperion. Both books hit No. 1 on the *New York Times* Advice and How-to Best Seller lists. Carlson talked with CP NEWS writer **JOHN GODFREY** in New York City.

CPN: *You wrote 10 books before striking a nerve with* Don't Sweat the Small Stuff ... . *Why has this book been successful as opposed to one of the others?*

CARLSON: I've refined my thinking. Over the years my ideas have gotten simpler. With this book, I really narrowed my focus. *Don't Sweat the Small Stuff* ... is full of really small doses of wisdom and advice. The short format works well for most people. Actually, I don't think people have the time to sit through longer books.


DON'T SWEAT THE SMALL STUFF...
and it's all small stuff
SIMPLE WAYS TO KEEP THE LITTLE THINGS FROM TAKING OVER YOUR LIFE
RICHARD CARLSON, PH.D.
COAUTHOR OF HANDBOOK FOR THE SOUL

Is there a common thread connecting Don't Sweat the Small Stuff ... *and* Don't Worry, Make Money?

Both came out of observations I've made through my psychology practice. *Don't Sweat* came from the realization that people handle the truly big stuff very courageously but it is the accumulation of little things that drive people nuts. *Don't Worry, Make Money* came from the realization that most people are very competent and intelligent, but the thing that keeps them from getting where they want to be is worry.

What kinds of things do people worry about?

All sorts of things. Poor performances at work, looking bad, speaking in public, stepping out of their comfort zone — we worry about things constantly. But if you remove that worry and look at what happens to your career, the payback is enormous.

Are you suggesting people should never worry?

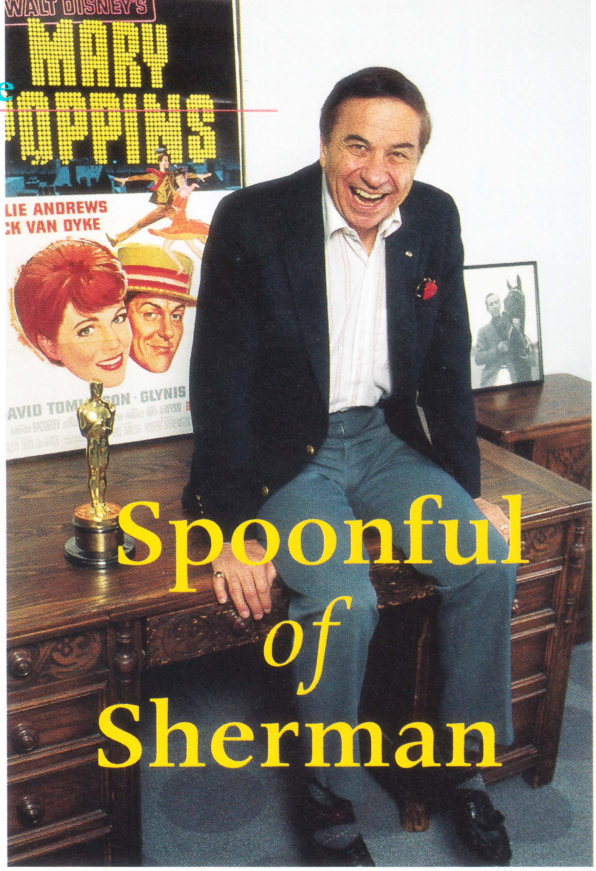
I'm not a bury-your-head-in-the-sand kind of guy and I'm not suggesting that people get reckless and make bad decisions. It's like the person who asks, "Don't you need fat in your diet?" Yes, you do, but not too much.

What is the "Secret of Nonattachment" you write about in Don't Worry, Make Money?

I call it, "Hold on tightly, let go lightly." Do everything to put the odds in your favor, but then let go. It's not that you don't care about doing something well. You can still care a lot.

How can reducing worry make us more successful at work?

Worry leads people into pretending they know things they don't really know. If you can have the humility to admit you don't do certain things well, you can find people who are better than you to help you. For instance, I'm a terrible editor but I know that and I hire people to help me. If you're a terrible marketer, you then know to hire somebody who can do that for you. The reason people don't do these sorts of thing is that they worry. They're afraid they're going to look foolish. But the one dumb question you don't ask could change your life. One worry reduction could change your life. CP



Spoonful of Sherman

Composer-lyricist Richard Sherman reflects on Disney

By John Singh

Richard Sherman loves to talk about Disney. Whether musing about Disney fans, reflecting on animation and music, or reminiscing about his many meetings with Walt Disney, the topic is one that clearly interests Sherman.

His passion doesn't spring solely from the fact that he and his brother, Robert, spent years writing music and lyrics for Disney movies and theme parks, although that certainly is part of it. Sherman is also, frankly, an unabashed Disney fan.

"Disney is all about finding the good in something," Sherman explained, "finding the good in all the bad. Sometimes you have to look hard to find it, but Walt always knew it was there."

The songs the Sherman brothers penned for Disney range from such lighthearted fare as the theme from *The Parent Trap* to the classic score for *Mary Poppins* to the eminently unforgettable "It's a Small World." But these days, perhaps the best-known song from the Sherman collection is a bouncy little number written to serve as the theme song for Winnie the Pooh.

The resurgence of Pooh's popularity in recent years is "a wonderful and gratifying thing," Sherman says. But his proudest Pooh moment came a decade ago, when little Jessica McClure was stuck in a well in Midland, Texas, for 58 hours. "Her mother kept singing Winnie the Pooh to her," Sherman recalls. "After they finally rescued her, they asked her what helped pull her through it all, and she said, 'My mom and Winnie the Pooh.' I just burst into tears."

Interestingly, Sherman says, Winnie the Pooh was developed as a full-length animated feature. But after meeting with Walt Disney about the project, the story was divided into featurettes. "Walt said, 'The U.S. is not ready for Pooh,'" Sherman says. "'But by the end of our third featurette, we'll have platformed him and everyone will know Pooh's name.' Everyone who worked on it was crestfallen, but of course, Walt knew he was right."

Sherman describes Walt Disney as "a great optimist" — a description that just as easily fits the Oscar-winning songwriter, who lives with his wife of 40 years, Ursula, in Beverly Hills. "Walt said it all when he said that inside every sophisticated adult is a little child waiting to discover the innocence and pleasures of childhood," says Sherman, whose music can be heard on many releases from Walt Disney Records.

"What's wonderful to me is that his dream is still alive, in all of the people who work at Disney today," Sherman says. "I think the people who feel that, who understand that, who really get joy out of that, are the ones who are going to get the most joy out of employment." CP

Under the Sea

Holiday visitors to Philo Barnhart's office may want to consider donning SCUBA gear

By Tim Bryant

Step into Philo Barnhart's office during the holidays and you'll be transported into an oceanic fantasy world. Eschewing the traditional candy canes, holly and mistletoe, Barnhart has fashioned a Christmas tree from under the sea.

Last December, drawing on inspiration from Disney movies and a passion for undersea ecology, Barnhart filled his first fantasy tree with sea shell garlands, starfish ornaments and undulating underwater mood lighting. Topping the whole creation was a crocheted star fish covered with iridescent glitter. It was enough to make Martha Stewart want to take a journey to fathoms below.

"This tree was loaded," Barnhart says. Co-workers were enthralled by the detail and imagination apparent in his creations. "I made sea anemones out of silk mums and styrofoam," he explains, "and I made all kinds of things out of shells."

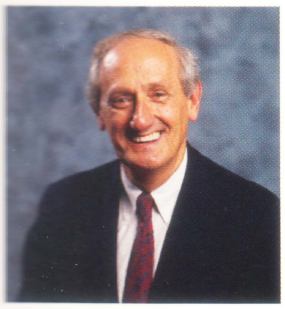
Thirty resin-cast "coral" crosses were inspired by the undersea burial scene from *20,000 Leagues Under the Sea*. "But there were no Disney characters," Barnhart says. "It was all based on reality — except for the sunken ruins." With the help of some hot glue, packing material and snack-tray covers, Barnhart created a lost, sunken city lying in ruins at the base of his tree — then threw in three "sunken" galleons for good measure. Black lights cast an appropriate blue-tinged "undersea" glow on the environs.

Barnhart, a senior staff artist for Creative Resources, says he has always loved the sea. He is especially passionate about coral reefs and their unique marine ecosystems. "I learned a lot while planning this tree," he says, adding that the development and construction took an entire year. "I talked to professionals at Monterey Bay Aquarium and the Waikiki Aquarium. I learned about the Venezuelan practice of dynamite fishing, which destroys these fragile, living structures. It's just dreadful." On the upside, Barnhart also discovered that Disney contributes to charities that help preserve coral reefs.

In 1987, Barnhart was key assistant animator on *The Little Mermaid* — and got to help design the aquatic heroine herself, Ariel. "It was the highlight of my career with Disney," he says. In the ensuing decade, Barnhart has become something of a *Little Mermaid* expert, developing consumer products around that popular title for several years.

Will Philo's aquatic Christmas tree appear again this year? You bet. After all, he says, "I still have ornaments no one has ever seen." CP

¡Saludos, Amigo!



Elcan Diesendruck retires after 30 years in Brazil

In 1963, Elcan Diesendruck finished his U.S. college education and sold the family business. "I wasn't cut out to be an industrialist," he recalls. "My field was marketing, I was full of ideas."

Enter O.B. Johnson, vice president of what was then called "character merchandising" at Walt Disney Productions. Johnson was in Brazil interviewing candidates sublicense Disney characters and stories. Diesendruck's company got the job, and stayed with Disney in Brazil for 34 years. A number of years before his retirement this fall, he became head of the Brazil subsidiary office.

Disney's operations in Brazil had, in the early years, been casual up to that point — perhaps too casual, Diesendruck remembers. "Some ventures had been sealed with a handshake," he says. "Case in point: When Walt Disney visited Brazil in 1942, he met a lady by the name of Perola Byington. During a dinner party, she asked Walt to let her company, Continental Records, produce a record with songs from *Snow White and the Seven Dwarfs*. Walt said, 'No problem.'

"More than 20 years later, one of my first tasks was to clear up that situation and begin collecting royalties," Diesendruck said. "You can picture Mrs. Byington's reaction: 'What contract? What royalties? Walt and I have a deal!' I was very young and felt quite intimidated, but we got our contract and so began the business for Disney music in Brazil."

Diesendruck fondly recalls his meetings with Walt Disney: "His enthusiasm was infectious. He made it a point to receive visitors, if only for a 10-minute chat right in the middle of production meetings. Walt was in touch with the world," he remembers. "Imagine my surprise and delight once, when he asked me about soccer and Pelé!"

The past three decades have been filled with highlights, he says. "Initially, my company worked with not only Consumer Products, but all of Disney, including movies, the theme parks, and television. No one in Brazil had done radio and TV promotions before," says Diesendruck, whose son, David, is vice president of licensing for DCP Latin America. "We introduced the concept of film licensing, developed themed merchandising with department stores, and convinced strategic partners of the advantages of linking their names to Disney's. Some of those original alliances are still strong today. Plus, the Disney Babies program was born in Brazil in 1984, which makes me very proud."

Diesendruck doesn't plan to slow down in retirement, and is looking forward to traveling extensively "with no set schedule, no charted course. It's sort of an open-ended project. Later, who knows? But I'm not giving 'later' a thought now." CP

A Magic Moment

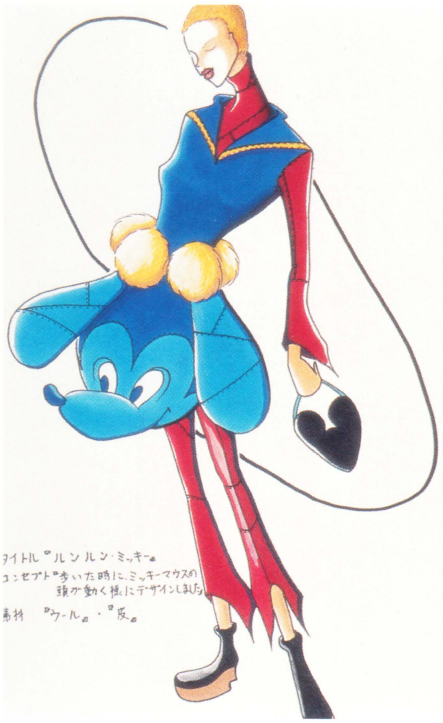
Robin Waldman of Disney Licensing didn't intend for the story of her first brush with "Disney magic" to be read by everyone at Consumer Products. But when she told us the tale, it was impossible for us to resist.

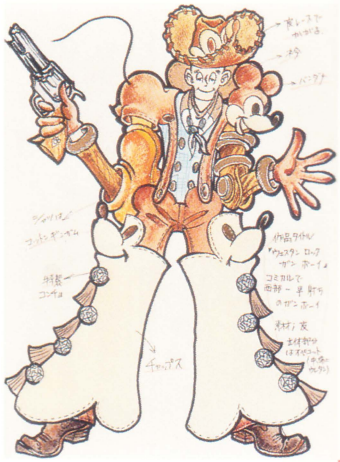
"On my first day of work two years ago, we were at an off-site meeting at Disneyland. My group had the chance to dress up as characters and greet guests in the park — and I got to be the White Rabbit. Disneyland provided great character descriptions before we got into costume to understand how to communicate our character's personality non-verbally. Of course, my costume came with a huge 'clock' necklace, since the White Rabbit is always running late.

"When we got onstage to greet the guests, a little girl came running to me and said, 'White Rabbit! I played you in the school play! Can I have your autograph?'

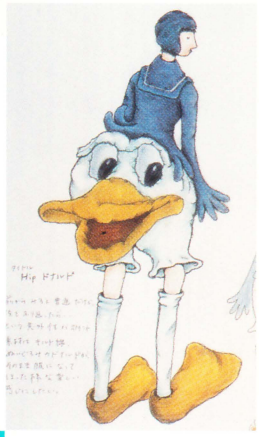
"My heart melted. And I realized for the first — but not the last — time that Disney really is a magical place to work." CP

The Back Page





The Disney Fashion Design Contest, sponsored by Walt Disney Enterprises Japan, began in 1995 to find talented young designers throughout the country. In 1997, more than 2,200 designers submitted designs featuring Disney characters in trendy fashions for adults and teenagers. Winning entries include *(clockwise from top right)*: a western-inspired ensemble by Hironari Okamoto; a black-and-white dress by Misao Takeshi; a colorful Mickey coat by Jinho Kan; a rear-view Donald Duck by Mina Kato; and a futuristic Mickey pantsuit by Tadashi Hattori.



This document has been brought to you by

The Progress City Disneyana Collection

A Project of Progress City, U.S.A.

Historians and Authors please cite "The Progress City Disneyana Collection" when referencing this item. Thank you!

To support the Progress City Public Library's efforts, please visit our Patreon

Or donate via DonorBox